

Independent film industry

# Alive and well in Montréal

by Andy Flynn

The independent film industry does not share the popularity enjoyed by the independent music industry, nor is it as lucrative or well-defined as mainstream cinema. It doesn't cater to the entertainment needs of a fashion-conscious public, and it is never concerned with box-office profits or Hollywood-style trendiness.

It is a vital, energetic and artistic genre exploring the creative possibilities of a medium only too jaded by the presence of Rambo, commandos, and robocops, (not to mention brat packs, Friday the thirteenth, and Michael J. Foxes).

Independent film-making is alive and well and living in Montréal as the Main Film co-operative, a non-profit organization, enters its fifth year of operation. Main Film is currently in the process of promoting their first catalogue of films by independent producers and directors. A selection of films from the catalogue will receive public screening Thursday, November 6th and Friday, November 7th, at Cinéma Parallèle, 3682 St. Laurent.

The nine films being screened were produced between 1985 and 1987 by local film-makers, all of whom are in the forefront of the Montréal independent film move-



ment. The first program, beginning at 19h30 on both screening dates, features five French films by directors Claude Demers, Victor Regalado and Marie Potvin, whose "Du Pain et des Yeux" deals whimsically with the perverse influence of the electronic media on everyday life.

The second program consists of four English films, including the premier of Peter Sandmark's "Brain

Cell Boogie", a story of social disintegration and cultural re-birth, and Li-San Tibodo's caustic "Bad Blood

for the Vampyr", a tale about a dejected vampire's search for mortality in a grainy, black-and-white modern nightmare.

Each of these films marks the culmination of a tremendous effort by Main Film's members. Said Richard Raxlen, director of "Autobiographical Juvenilia", "trying to produce an independent film is often like trying to lift weights listening to Leonard Cohen's music—there is little inspiration, and that weight is sometimes hard to lift."

Main Film has been able to lift quite a heavy load, and has managed to produce an impressive catalogue of over 60 films. Over the course of its five year struggle to provide independent film-makers with what Raxlen calls "shelter from the storm that seems to brew over the major film industry," Main Film has kept alive the energetic avant-garde spirit critical to the development of independent cinema.

# Keeping an unsteady Beat

by carl p. wilson iii

An observer of literary fashion and fad might notice that there is a definite, operant cycle of influence and innovation in the art. A ground-breaking work is followed by a swarm of imitators, some im-

"Beat Generation" literary movement in the 'fifties and 'sixties. The poems contain many direct references to writers Allen Ginsberg, Jack Kerouac and Gary Snyder and jazz musicians John Coltrane and Sonny Rollins, amongst others. This is the first problem. Artificiality arises when the writing seems

Finally, the writing just isn't very good. Many poems stand on the edge of insight but the talents of the writers are simply not great enough to make the next step. Most give you the feeling that they are not quite committed enough to the derivative style. Others are so lost in it that their creativity is occluded.

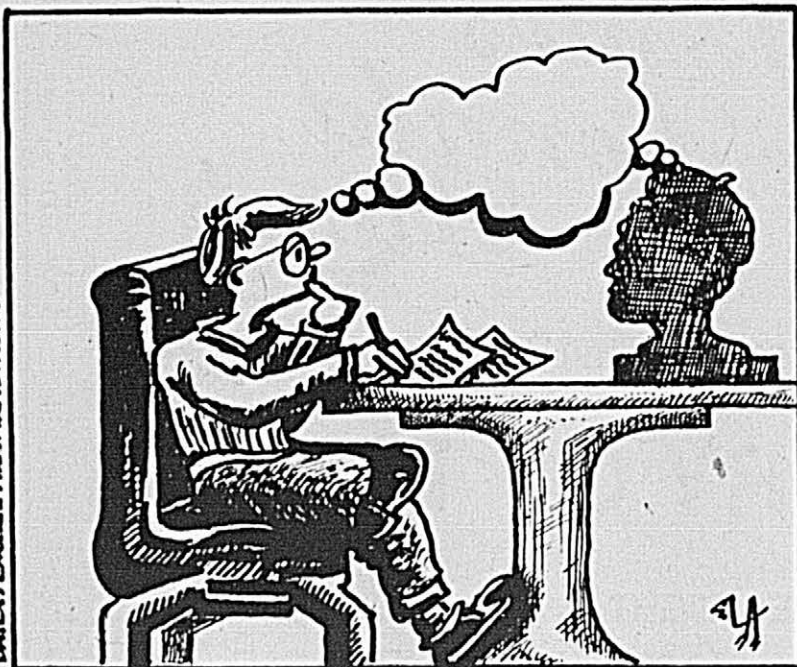
The only completely successful poem in this first issue is Tuli Kupferberg's "How Is The Empire?"—a burlesque on the reported last words of George V. The poem is introduced by a New York Times account claiming that the monarch's death was preceded not only by the question repeated in the title, but by a "God damn you" mumbled as morphine numbed his pain. Kupferberg takes off from this in Empire-scanning stanzas like

And how holds The City  
The Debentures too?  
Quebecois & Golliwogs  
And Palestine Jew?...  
How Gurk' my tiny slashers  
In ethereal Katmandu  
How is the Empire?  
And God damn you!

The difference between this poem and the rest of the collection is its authenticity. Kupferberg, one of the leaders of legendary "Yippie" musicians The Fugs, was a part of the mind-set that the other writers seek to emulate. His confidence and concentration are accordingly higher (although John Clellon Holmes, with even better Beat credentials, makes a disappointing contribution). The words we are seeking today are not to be found by timorous voices.

motivated by nothing beyond hero-worship.

Also, the magazine exists in a vacuum—as if neither progress nor regression had occurred in the last thirty years. The poets represented give most of their attention to violence and sex in Mexico. These are not successful transliterations of the Beat sensibility to today.



proving on the creation and others simply copying it. Great writers steal and lesser ones borrow. Anybody looking at Alpha Beat Soup, a new literary magazine being published in Montréal, would have to call most of its content "borrowed".

As the title implies, Alpha Beat Soup is a collection of works by writers whose starting point is the

# Of goldmines and pretty, brainless pictures

by Noah Cowan

Throughout this week, Cinema V is showing the cream of a new filmmaking phenomenon. Rich in colour and detail and far surpassing anything accomplished in standard line-drawing animation—Disney, Ralph Bakshi and the like—computer generated animation is already threatening to dominate much of our television time. Seeing these graphics, one recalls some of the more breathtaking images seen on conventional TV in the past couple of years.

Over the (roughly) hour and a half presentation, standards vary widely, as does creative innovation (or lack thereof). We see everything from commercials (like last year's Kodak ad), to rock videos (like Mick Jagger's *Hard Woman*), to film vignettes designed to show off the new technology. Of these, the TV commercials are, from a technical standpoint, the highest quality product (but this is no surprise considering it can cost millions to make one of these), they are also the coldest and most distant, often speaking merely to awe the viewer with a spectacular visual picture, utterly devoid of meaning. But this is one of the limitations of the 30 second time frame. But, hey, I'd rather feel like a bird whizzing through the Grand Canyon than listen to Michael J. Fox again.

Certainly, the most compelling of the animation pieces were the vignettes. Three particular organizations stood out. Pixar, a California computer firm, created two short films as promotional tools—one relays the emotionally involving tale of a unicycle imagining a triumph at the circus, while the other follows a really cute game of catch between a baby lamp and its parent. These two endearing and memorable films alone make the trip worth-

while.

Also of note was Pacific Data Systems, who managed, much like Pixar, to combine the new technology with creative insight and a sense of humour. Their standout was a make-believe ad for a 21st century fuel products company.

One of the more creative endeavours in the whole show comes from a cooperative effort between the UdeM and the National Film Board. In it, we meet Pierre, a washed-up entertainer—we go inside Pierre's mind to relive the *good old days* when he was successful. It is both moving and amusing, leaving the viewer disturbed but oddly satisfied.

There are other highlights, but, in general, the retrospective requires a lot of patience. There is very little that is exceedingly bad here. Technical values in the field are too strong for that, but there is a whole lot that is regrettably mediocre and, in the end, quite dull. So if you're patient and are willing to wade through some quagmires of pretty pictures with no brains, there are few goldmines which will capture your imagination and convert you to the new cult of computer animation junkies. Of course, there's always drugs...

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meetings than you'd like to  
think about.





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# Great monuments to consumerism

by Matthew Copas

The muzak inside is drowning. The caged lion is drugged and moves wearily. The air is scentless. Everything is indoor and somehow artificial. There is an artificial lake with five foot waves, a skating rink and an amusement park complete with roller coaster. All the street people — buskers, vagrants, and prostitutes — are artificial plastic figures. Any life outside the pole of middle class respectability is carefully edited.

West Edmonton Mall is the largest mall in North America, and the perfect example of the 'state of the art' mall. A vast shopping and entertainment complex with 800 stores, it is the pride of many Edmonton city officials, and is being touted as one of the great wonders of the world by promoters. It is one of the great monuments to consumerism.

Over the past twenty years a new social focus has developed in Canada — the shopping centre. Whether people like them or not, they are a cultural phenomenon that reflects our nation's character.

There is plenty to do in West Edmonton mall and it has all been designed by marketing analysts to make people spend as much money as possible. It is not an environment that stimulates thought. Areas which would encourage people to linger and chat have been omitted by the mall's private owners. But private ownership does not mean that public money is safe.

Two weeks ago the Federal government gave a five million dollar grant to the owners of West Edmonton Mall, the Chermezon brothers. This money will be used to expand

its amusement park. And, although the federal government refused the Chermezon brothers' other funding request last year — hundreds of millions to build a similar complex in Toronto — taxpayers' money is at stake.

Over the past twenty years, public space in Canada has come increasingly under the control of private developers. According to Director of Urban Planning at McGill, David Farley, if the West Edmonton prototype proves successful, such giant complexes will become the wave of the future. The inner cores of cities — green spaces and diverse services — will be replaced more and more by shopping centres.

In recent years many people have come to re-evaluate the role played by these complexes. As they become the social focus of communities, many are hoping they will come to play a more responsible role. Historically, developers have built shopping centres that sought only to maximize sales per square foot. They were convenient, climate-controlled environments, but critics argue that they should be more.

According to Farley, developers operate within a tight profitability margin and are generally conservative. Marketing analysts are carefully consulted by developers, and their primary goal is to determine what will increase sales.

Downtown, shopping mall complexes have grown at a tremendous rate. Take for instance Les Terraces which is regarded as one of the poorest examples of shopping mall architecture around. It is a confusing hodge-podge of stores with low ceilings that create a claustrophobic atmosphere. There are very few people smiling in the complex.



One man interviewed said, "I have been waiting for a long time to tell someone how much I hated the place." Another consumer claimed she had been "looking for the light." The majority of shoppers were going quickly about their business, eager to get out.

Several people at Place des Jardins and Les Terraces expressed dissatisfaction. They wanted something more than convenience. When asked, "Have you ever taken a stroll for pleasure in a large shopping centre?", their overwhelming response was "no". Is this, then, what people want?

According to Farley, "The controversy is not whether people like shopping centres or not. They do, mostly for their convenience. But does a society not require more than simply convenience?"

West Edmonton Mall is essentially a variation on the same theme. From the outside, the traditional mall facade is virtually unchanged. It looks like a giant warehouse, surrounded by an immense black parking lot. Yet West Edmonton has been applauded by some urban planners for its recreational value. It is more socially oriented than the older malls, but the entertainment is costly.

In this complex, as in others, there is a conspicuous absence of street musicians. Marketing analysts do not believe they increase sales, consequently, they are not allowed in shopping malls. Marketing analysts rely instead upon certain tools

of marketability. Muzak is one of these. It is not there to please. It is there to encourage buying, subliminally playing upon people's desire to consume.

In recent years shopping mall developers have been forced to become a little more responsive to esthetic and social needs. The recently renovated Fairview Mall on the West Island is a good example of this new awareness. There is more natural light inside, there is more greenery and the exterior walls have been articulated to avoid a flat, characterless look. Still, it is has a basically warehouse-like appearance and the parking lot, like thousands of others, is overwhelming.

Les Cours de Montréal, a shopping centre which will soon be opening downtown, has been designed to balance convenience with esthetic and social priorities. The architectural firm undertaking this development is Arco. According to Arco architect Bruce Allen this complex is the exception to the rule. He hopes that it will "survive on its individuality."

Les Cours is not a typical project because it has created retail and office space in what was formerly a hotel. The traditional ambience of the building has been carefully maintained. Large windows (for natural lighting) and high colourful ceilings make for a more comfortable environment, while the floor design allows for easy visibility of and accessibility to the shops. Allen commented, "It was one of those

marvellous dream situations." The developers were willing to listen to input from sources other than marketing analysts. Whether or not it will be replicated elsewhere is difficult to say. In the suburbs, as there are few old buildings to restore, the future for shopping centre development doesn't seem promising.

Solutions, in a market-oriented competitive economy, are not easy to implement. According to Farley, "It's a battle between shops and ironically considered in the public interest, so if you try to intervene you have to have excellent data about what the overall demands are."

Architects and urban planners have input into the design of these places, but the suggestions of the marketing analysts usually carry the most weight. There are very few dream situations, and there is a considerable amount of compromising to developers' demands.

One solution would be for the public to persuade governments to pass zoning laws that force developers to build projects based less on marketing analysts' 'empirical' solutions.

In modern architecture the philosophy has been that form should follow function. Allen believes this philosophy should be taken a step further. He claims "the function should also be to delight and enthrall."

Said Allen, "I hope that places like the West Edmonton mall don't fly. I'm an optimist."

## To the mountains

by Rick Cormier

Watch out McGill! Rude Guru are planning to conquer the world and they're starting this Friday.

Rude Guru are a local band who combine tight arrangements and outlandish wit to provide entertaining, yet unpretentious, music. Their songs deal with timely issues, such as transsexualism, mass transportation and breakfast table hallucinations.

The band's musical versatility ranges from sixties-styled pop to upbeat reggae, with a Johnny Cash homage thrown in for good measure. Comparisons are difficult. "We're every band you've ever seen, every song you've ever heard," said guitarist Greg Torchia. As for their history, "the band has

been together since the Mesozoic age... We've been together for a while but it's been a separate kind of togetherness," said drummer Dave Lovett.

The band's philosophy stems from their intensive spiritual training with their namesake, the Rude Guru. "He (the Rude Guru) took us into the mountains for a six month training period," says singer Engelbert Garfunkel. As for taking over the world, Rude Guru's theory is expressed in a soon-to-be-released/exorcised video. An audio tape is also in the works.

So don't be caught without your mantra this Friday when Rude Guru conduct their musical meditation session.

*Rude Guru play a benefit concert Friday night with Weather Permitting, 20h, in the Union Ballroom.*

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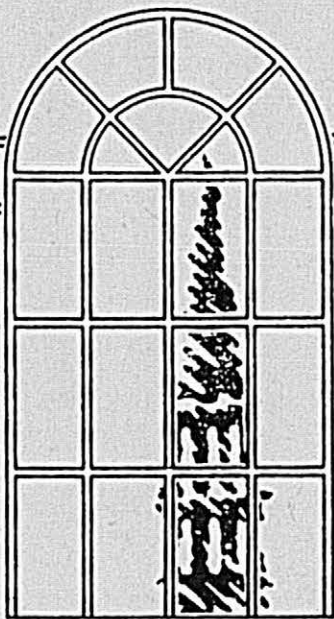
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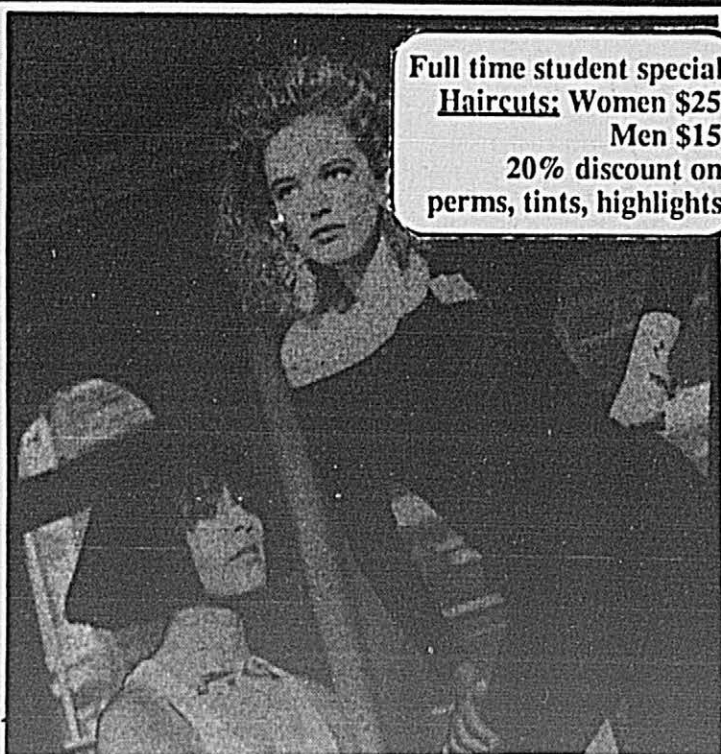
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# 54' 40"

## ... or fight

by Egg

Since you're all wondering, the name 54' 40" comes from the geographical area fought over by America and British North America in the 1840s, which now encompasses the civilized area of British Columbia. The slogan used by American presidential hopeful James Polk was "54' 40" or fight!"

The band began in this area, Vancouver to be exact, in 1980. "We were essentially a negative, angst band," said Brad, the band's bassist. "We were involved a bit in the local punk scene at the time." He described the gradual change from hardcore to their present sound as a progressive and logical step. "You don't want to be stuck in a rut... it becomes cliché. It was just a personal growth thing."

Judging by their latest album, *Show me*, and their show Tuesday night at Club Soda, they have definitely strayed from their hardcore origins. The performance brought to mind words like, "tight", and "well-rehearsed", but somehow I wasn't swept away to the dance floor by the compelling rhythm. Neil performed an amusing set of antics which I'm still trying to decipher—was he joking or is he really that bad of a dancer? They seemed

to be presenting the audience with themselves, and leaving it at that, relying little on audience feedback. That was only until the end of the show, though. Then re-emerged announcing, "The show is over. This is the freebie stuff." It was actually much better than the \$11.00 "real part". They all took off their shirts—no, don't get me wrong—and let loose. They took a few requests from the audience and for a while actually looked like they were enjoying themselves. The show drew an odd mix of rockers, trendoids, and mods.

Has 54' 40" deserted their old following for a larger, more commercial audience? Brad said, "We may have lost some followers, yes, but it's not something intentional. There's no reason for it. This album is just as good as the last one, it's just different."

On success, Brad said, "Being successful, to me, is to get your point across to a large amount of people and still be true to yourself. Like in life, you have options. You're free to impose your will on a situation and make it work for you, or to sit back and let it happen. You don't have to just accept things. Start with your own life and then influence things around you. So with the music, we felt it needed a change. We're trying to get a positive message across now."

# Taking sides in a DAZ

by Pierre Tordjman

This month, the DAZIBA art gallery is "Taking Sides" against apartheid with a series of 38 images of resistance to South Africa's brutal system of oppression.

The exhibit, called *AFRAPIX-Taking Sides*, was organized by the Dawson College Anti Apartheid Committee in collaboration with CIDMAA and CUSO. AFRAPIX, who provided the collection, is a multiracial collective of South African photographers that aims to bring alternative images to North America. AFRAPIX was formed in 1985 in Botswana when the state of emergency was declared in South Africa.

number of the AFRAPIX photographers have been detained. One of them even had his darkroom fire bombed," said Moira Egan of the Dawson Anti Apartheid Committee.

The exhibit makes a point—it "Takes Sides." Violence perpetrated by the white minority has been a stark reality for millions of Black South Africans for decades. But the Black majority is now fighting back with massive shows of defiance, street battles, strikes, boycotts and new forms of community organization which aim at establishing a new democratic and non-racial society in South Africa.

A picture by Paul Weinburg, one of the eight photographers exhibited, presents



Since this state of emergency began, the apartheid system has been responsible for the loss of 3000 lives. Severe censorship also outlaws taking pictures of "situations of unrest." Making most of the pictures in the exhibit are illegal in South Africa. In spite of this, they have been exhibited. As a result of this, the Johannesburg police have destroyed or seized the negatives and some of the prints of the exhibit. Only two series remain in circulation. "A

Victoria Mxenge's funeral in King Williamstown (Eastern Cape, Oct. 1985). "Victoria Mxenge was a long-time anti-apartheid activist, lawyer and founding member of the United Democratic front (the UDF is the largest anti-apartheid group in South Africa, with over 6000 affiliated organizations." The people in the frame seemed to be posing for eternity.

Another of Paul Weinburg's photos

This goes along with some sages being carried in the *lyr Me*. Brad said, "in a sense ther to it, but it's not something th across the face. That's not t approach things. The songs very personal, 'I miss you, girlfriend', but there's some going on. We're talking about ity division. For instance, the

shows a Black woman cross between two tanks. The *cu Army presence in Soweto*. So largest township, with two m inhabitants, "and also one of where the repression has been bloody."

*Tear Gas Victim*, an image Cobbing, shows a Black wo dragged from the sight of a cl Elizabeth. Inscribed beneath the following. "Port Elizab centre of South Africa's aut and, traditionally, is within most militant areas of Sou Highly organized resistance in

## Exorcising

by Jean Beale

One of the opening scenes in *Place* shows Shirley Turcotte, a her mid-thirties, embarking o back to her home town. The a ing voice, recounting her sto cest survivor, is shocking. S can't remember when it all s made me look at dirty pictur me, making me touch him. I five when I first tasted his se

Produced by Studio D, th Film unit of the National Fil Canada, this documentary sh taking steps to reconcile her with her violent childhood.

Sexually abused until she from home at 14, Shirley was foster home, attempted suicid spent time in hospital psychia wasn't until she was a young she began the years of therapy help to exorcise the memories

*To a Safer Place* shows Shirle to the places of her childhood her mother who was also a vi husband's abuse, unable to p self or her children until divo her a respite. She, like many c





## listingslistingscarl'slistingslistingslistings

by hishi

as the skeletons crawl back to the closets... mortals look ahead through bare trees... the gods of fertility pack up and teleport south... we need some diversions. this week does not disappoint.

... the theatrical scene in Montréal pulls out of first gear, spurred on by the chill November winds... surrender yer brain to Guys and Dolls at the Centaur anytime before Nov. 23... Centaur will also serve up yet another edition of La Sangouine from now till Dec. 20 (call 288-1229 for info)... Nouveau Theatre Experimental deconstructs Marilyn Monroe for the rest of the weekend (521-4191)... the live Rocky Horror continues at Metropolis till Saturday (845-6858) although I've been warned away... and the National Theatre School's English section presents an adaptation of Mikhail Bulgakov's anti-Stalin biography of

Molière Nov 10-14 at the Monument-National, 20h...

more rabid eclecticism before we move on to the clubs (see how we keep you on the hook?)... tonight through Saturday at 20h15, Concordia's Electroacoustic Composers Group presents a series of concerts exploring all aspects of current electroacousticism (hey, it's post-modern art—let's all coin some terms!) at the Loyola campus (848-4706/9)... LaLaLa Human Steps dances out its New Demons/La belle et le bete at Place Des Arts (nice work if you can get it...), Nov 4-8, 20h... and local poets read in The Alley every Wednesday starting yesterday...

and now the moment you've all been waiting for... club and concert action. things start slow tonight, the only notable event being a free concert of Celtic funk at Club Soda, with Jesse Rae (21h30)... Friday, though, is like a pineapple in a snowstorm (or something)... choose between

Ant Farm at Fougounes, The Darned's cow-christening (translated "record launch") at

Station 10, Roger Waters depressing the Forum and Weather Permitting & Rude Gurus in our own Union Ballroom benefiting the Special Olympics... the same Ballroom hosts politically correct pop with Parachute Club (\$9.00) on Saturday, while the Trogs sludge up Club Soda and The Darned continue their Station 10 stop-over... later in the week (one day later, to be exact) To Damascus comes from Los Angeles to be a highly-recommended catch at Fougounes, and Club Soda seems to be establishing a Vancouver Tuesday tradition—last week 54.40 and this week Grapes of Wrath with The Water Walk...

all in all, this week is nothing to spit goat cheese at.

## Surveillance and punishment

by Mitu Sengupta

'Panopticism' is Montréal artist, Denis Farley's multimedia exhibition at Galerie Oboro on the theme of video surveillance.

According to Farley, the concept of panopticism is derived from the nature of 17th century prison architecture which

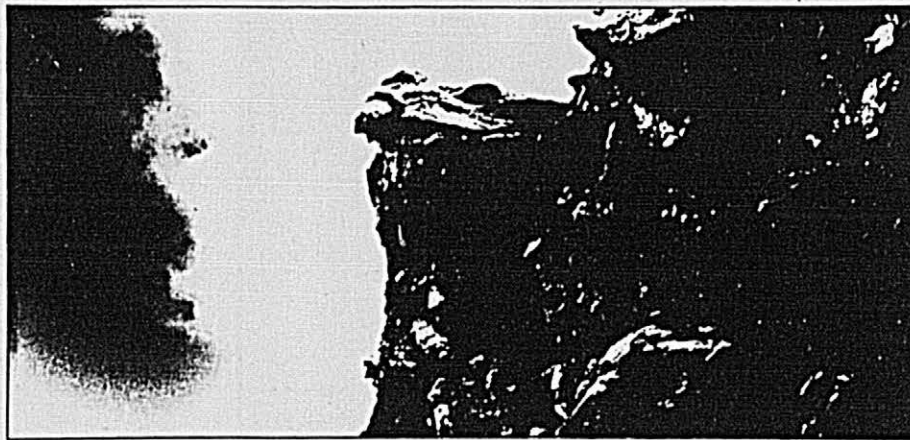
said Farley.

The assemblage of images and objects in the exhibit calls into question the historical circumstances that contributed to the development, and contemporary state of surveillance phenomena. Farley describes his work as the "ultimate act of voyeurism."

The exhibit has three main sections. The

images are what make Farley's exhibit particularly striking. However, when put into context with what the artist is trying to convey the exhibit falls short of power and clarity.

As one spectator observed, "The representation is not sufficient; it is only a single element of what the artist is trying to convey."



allowed people to watch prisoners without being seen by them.

"In contemporary society, panopticism has taken the form of surveillance cameras that quietly observe people in supermarkets, stores, and many other places,"

first is an inscription of a quote from Michel Foucault's *Surveiller et Punir*, and another from Jean Jacques Rousseau's *Le Contrat Social*.

Although the entire exhibit is a representation of Foucault's quote, the inscription becomes less prominent due to the overwhelming nature of the following section of the exhibit.

The second element of Farley's work is a blinding yellow light, its intensity heightened by the bare, white studio walls. "The purpose of this light is to intimidate and mystify the spectator," he said.

When the spectator sees past the brightness, the final element of the exhibit stands at the end of the room. A giant surveillance camera automatically projects the image of a jagged mountain edge on the opposite wall. "The image is very imposing and makes the spectator feel small in relation with nature, the environment and the presence of the camera," explained Farley.

The camera is hollow and the images on the inside walls recall the shape of a chapel or church door. "Religion has played a major role in establishing surveillance," Farley said. He views religious institutions' control over society as a direct form of surveillance. "Perhaps now, these surveillance cameras are slowly replacing society's concept of an all-seeing god," he said.

Farley added that in order to fully understand his work, it is necessary to "feel, wonder, think, hear, see and experience" all the elements of the exhibit as a whole.

The visual simplicity and purity of the

## Feedback goes be-bop

by Joe Heath

Predictions: there will be a big crowd at Doug Pub on Friday the 13.

But this time, not for the jovial atmosphere, or the price of beer. This crowd will be awaiting the second coming of the Jesus and Mary Chain.

The Glasgow chain boys will be playing the Spectrum earlier in the evening. Two summers ago, on their big *Psychocandy* promo tour, despite turning down all applications for press interviews, they made a rather unexpected appearance Doug Pub after the show. The few McGill students who happened to be there, and were sufficiently enlightened to recognize this little troupe of leather-clad scruffies, were ecstatic.

The Jesus and Mary Chain shook up the British 'independent' music establishment two years ago with an aggressive white noise/feedback sound that was the easily the hardest thing on the scene in years. Now they've got a new album, *Darklands*, and considerably more critical acclaim.

The feedback's gone, but the Reid brothers Jim and William, are still delivering a lyrical punch that rivals the gloomiest of the gloomsters. Ripping off every musical style from Jan and Dean to David Bowie, they manage to make even their 'love songs' about as cheerful as an obituary.

Their songs are about going through the motions, with no real sensation—the motions of relationships, entertainment, working, sex, even living. And their message of meaningless and hollow existence is quickly lapped up by enterprising pilgrims.

So next Friday, the followers will go through the motions of the empty, useless ritual of entertainment. And how appropriate that Doug Pub should be the sacrificial altar...

of the mes-  
is a theme  
at hits you  
the way we  
may seem  
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ething else  
t a human-  
reason why

things aren't going the way they should (in the relationship) is because there is this other big problem going on out there, and she's concerned with that."

So... 54'40" followers, old and new, be assured none of you have been intentionally left in the cold, and perhaps you should go back and read between the lines on *Show Me*, you may have missed something they've said.

## ZIBAO

ing a road  
line reads  
weto is the  
million Black  
the places  
n the most

ship includes Black committees, alternative education and people's courts, all of which are community based and have largely replaced governmental structure."

Another Paul Weinburg photo portrays a vigilante attack on Leandra (January, 1986). Vigilante groups emerged in 1985 during the most active period ever in the anti-apartheid struggle in townships. Their targets are anti-apartheid activists, and they often have the active assistance of the Security Forces. Vigilantes operating within the *homelands* are often issued small arms by the local governments.

## ng childhood memories

ers in families where the father abuses his children, did nothing. In the most ironic statement of the film she explains, "I thought maybe he would straighten out. Try to give it a chance for the kid's sake."

To a Safer Place also shows Shirley talking to her brothers and sister, all victims of incest. As children they were kept in the basement of their house, completely isolated, and not even permitted to use the washroom.

When Shirley's older sister became pregnant with her father's child, the community ostracized her, calling her a slut and a whore. In desperation she turned to a priest who told her to "Love Thy Father" and refused to believe it could be true.

Now married and a mother herself, Shirley recounts a victim's feelings of guilt. She describes her fears of abusing her son when he cried too much as a baby.

Shirley Turcotte now guides a self-help therapy for survivors of incest, and the film has a very real and grim message about the prevalence of incest in our society. But the film contains no experts or statistics on child abuse. This was a conscious decision on the part of director Beverly Shaffer who said, "I wanted to

convey the perspective of a survivor by giving her a voice."

The central message of the film is the helplessness of child victims of incest. Within the family hierarchy, the child has no control. When they tried to seek help from neighbours, teachers, or even lawyers, the children were quietly ignored or even accused of lying. As a neighbour in the film puts it, "Whatever happens in the parent's own home—that's their own business."

"For so many centuries we've perpetuated and tried to substantiate the view that a victim of sexual aggression calls it upon herself and therefore is guilty," said Rina Fraticelli, current executive producer of Studio D. "What is amazing about *To a Safer Place* is that it gives you a sense that if Shirley could overcome her abuse and come to terms with it, then we as a society can face this major social problem and do something about it."

The Montreal premiere of *To a Safer Place* will take place on Wednesday, November 11 at Cinema V, 5560 Sherbrooke W. at 8 p.m. Film director/producer Beverly Shaffer, producer Gerry Rogers, and Shirley Turcotte will be present to discuss the film and answer questions from the audience. Admission is free.



## Erratum

The *Daily* obtained incorrect results for the OVAA Rowing finals. McGill finished fourth last with 20 points overall. Both the women's and men's varsity teams finished third in their races. Congratulations to the whole team.

## Science Writer's Meeting Friday, Nov. 6th, 17h00 in Union 410. Bi-Weekly or Bust!

**Staff Meeting, today at 18h00 in  
Union B-03. Come discover  
Canada's most unexciting pas-  
time. Some masochistic pen-  
chants an asset. Be there, you  
know the editors will. We love it.**

## events

Today  
Project Ploughshares: meet-  
ing 19h00 in Union 107/108.  
Graduate Christian Fellow-  
ship: discussion: The meaning  
of Creation, 12h00-13h00 in  
Thompson House. More info:  
Stanley at 489-7683.  
Israeli Folkdancing: 19h00 be-  
ginners, 20h00 intermediate.  
\$1.50, Union B09. More info:  
845-9171.  
Anthropology: Professor  
Frances Rothstein will speak  
on "Quantitative and qualita-  
tive analysis in rural Mexico,"  
Leacock 738 at 16h30.  
African Studies: Goshu  
Wolde, former foreign minis-  
ter, Gov't of Ethiopia on "So-

cial and Political Develop-  
ments in Post-revolutionary  
Ethiopia." 16h00 in  
MacDonald Harrington Rm G-  
10.  
Friday  
KSSA presents *Reflections on  
Suffering* an NFB documen-  
tary. 12h00, Birks 111.  
McGill International confer-  
ence on Peace and Disarma-  
ment. Features Helen Caldi-  
cott, David MacDonald and  
Julian Payne. 19h00 in Leacock  
132.  
Saturday  
Redmen Finals: come watch  
the finals at Gert's at 12h30 on  
large screen TV.

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THAN  
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PRODUCED BY JON AVNET AND JORDAN KERNER DIRECTED BY MAREK KANIEVSKA

Subject To Classification

Starts Friday, November 6th at a Cineplex Odeon  
and other selected theatres, check local listings.



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Viviane Launay  
Executive Director  
Canadian Federation for the Humanities



## "Where do I Go From Here? Career Opportunities for Graduates in the Humanities"

Ms. Launay will provide her audience with  
statistical information not generally available to  
Canadian students, as well as an annotated  
bibliography citing further resource material.

THURSDAY, NOVEMBER 5, 1987  
4:30 P.M.  
STEPHAN LEACOCK BUILDING  
ROOM 219



Ads may be placed through the Daily business office, room B-17, Student Union Building, 9am - 3pm. Deadline is 2pm two weeks prior to date of publication.  
McGill students: \$3.00 per day; \$7.00 for 3

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Les projets d'études des candidats doivent correspondre au caractère interdisciplinaire et appliqué du programme.

Date limite d'admission  
Le 1er février 1988.

Début du programme  
Septembre 1988.

Renseignements  
M. Jean Trépanier  
Coordonnateur du doctorat en sciences humaines appliquées  
École de criminologie  
Université de Montréal  
C.P. 6128, succursale A  
Montréal (Québec)  
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### 341 -- APTS., ROOMS, HOUSING

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Non-smoking male wants same to share large 4 1/2 14th floor apt. near Guy metro. \$245/month - includes heat. 937-5634 call Mitchell after 6pm.

Desperately seeking a francophone roommate to share apt. from Jan-April '88. I am a 20-year old anglophone BA U2 and a non-smoker. *Need answer before Friday November 6.* Call Maria 848-0954 after 6pm.

### 343 -- MOVERS

Student mover will help you move at a very reasonable cost. Local and long distance. Equipped, storage, insured (weekly Toronto) Call Turan at 747-0307.

Persons needed to remove dead bodies after the hit party - Friday, November 6th, McConnell Hall Residence. 9:00pm.

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### KRISHNA AHOOJA-PATEL

- DEPUTY DIRECTOR, UNITED NATIONS INTERNATIONAL RESEARCH AND TRAINING INSTITUTE FOR THE ADVANCEMENT OF WOMEN (INSTRAW)

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Tickets at Sadie's 7:00 P.M. - 10:00 P.M. \$2.00 students  
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### 361 -- ARTICLES FOR SALE

Vancouver one-way plane ticket for a girl from Montréal on November 25th, 1987, for \$175. Call 288-0732, leave message.

Ski Boots -- Munari II, size 9 1/2 men's, used only 5 times, price \$50, call Kevin 632-1871.

Original Swiss rock watches: men's and ladies. Reasonable price. Call Sandy 866-8118 between 10am - 4pm.

Vancouver one-way plane ticket for a male. Leaving Montréal December 18, 1987 in the morning, for \$175.00. Call 939-0326, evenings.

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### 372 -- LOST & FOUND

LOST -- calculator, EC-4004 Radio Shack. I dropped it between McDonald Engineering and Bronfman, October 28th, 13.25. Need it for mid-terms. Hurry! André Gagnon: 398-4823 day, 655-1547 night.

LOST -- Black and white ball jacket with "Nipigon Hawks" crest on front. Lost at Douglas Hall Halloween Party, Saturday October 31. Call 848-0813.

### 374 -- PERSONAL

Don -- UBC sweatshirt, 2 different colour socks. Call 939-3000 or write PO Box 207, Westmount, H3Z 2T2.

Nachos and Tequila party with MISA and BUGS. Thursday, November 5. Happy hour 9:00 - 10:30: 3 for 2 at Lambda Chi Alpha fraternity, 3505 Peel St.

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Screw up midterms? Don't get mad, get wasted. Friday November 6th, McConnell Hall, 9:00pm. The Hit party.

Whoever took the navy jacket from the staff room at the Peel Pub Show Bar on Monday, Nov. 2 -- no questions asked, but I need my keys!! Please call 931-8309.

Young, interesting, good-looking man seeks same. P.O. Box 4235, H3Z 3B6.

### 383 -- LESSONS OFFERED

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### 385 -- NOTICES

Diets don't work: a workshop for compulsive eaters and compulsive non-eaters. Male and female. At the Counselling Service -- Powell 301. 5 sessions -- beginning Wednesday, November 11 - 1:30 to 3:00. Call 398-3601.

Nachos and tequila party with MISA and BUGS, Thursday Nov. 5. Happy hour 9-10:30: 3 for 2, at Lambda Chi Alpha fraternity. 3505 Peel Street.

Football fans: Redmen at Bishop's. \$8 by bus. Reservations: Thursday and Friday between 12 and 2 at the caf of the Currie Gym or contact Michel 661-4584.

Concert: Parachute Club - November 7 9:00pm, University Centre Ballroom. Just \$6.50 (with McGill ID). One night only, limited tickets available at Sadie's.

St-Martha's in the Basement. Weekly worship, Sunday 10:30am, everyone welcome; 3521 University Street, Presbyterian-United Church Chaplaincy at McGill.

### 387 -- VOLUNTEERS

Women needed to rate erotic videotapes for a Psychology study. Takes 1 hour. Call Bonnie 398-6149. Study times Friday, November 6, 2pm or Monday November 9, 5pm.



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10:00p.m. - 2:00a.m. - LIVE ENTERTAINMENT  
7 NIGHTS A WEEK

**THIS WEEK**  
**PLAYING AT RESTAURANT BAR PEELPUB**  
**THE BEASTIES**  
MONDAY NOVEMBER 2 - SUNDAY NOVEMBER 8

**TSN** **ALL OUR MEALS ARE PREPARED FRESH DAILY WE USE RED BRAND MEATS ONLY** **MUCH MUSIC**